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are full of concentrated energy, of swift motion, of tender feeling, of intense human interest; and that of Cacus, though it naturally has less of the last two qualities than the rest, is among the best-told stories of the marvellous that literature can show. It reminds me of *Wandering Willie's Tale* in *Redgauntlet*, of which a friend of mine used to say that it was the best short story ever told; and its insertion in the whole epic is even more skilfully contrived than is Scott's story in his novel. It was a favourite with the Romans, or Livy, Propertius, and Ovid<sup>2</sup>, besides Virgil, would hardly have taken the trouble to tell it in their several ways; the *ara maxima*, the Forum Boarium, the Aventine, could not be mentioned in Roman narrative without some allusion to one or other form of the far-famed story of Hercules and the oxen. Virgil braced himself to the effort, and began by a stroke which lifts him far above the level of the other story-tellers. He makes Evander tell the story, not as a legend, but as a thing that actually happened in his own time, to commemorate which the great altar had been erected. "It attests a rescue from a superhuman destructive monster, who robbed and slew our men and cattle. It chanced that the great Hercules, himself a superhuman wonder-worker, came this way, that Cacus robbed him too, and paid the penalty with his life".

The telling of this story only takes about seventy lines, of which not one is either weak or superfluous. It runs swiftly to its climax—and a terrible climax it is: the revelation of the monster's lair, the last struggle with the fire-spouting fiend—and ends quickly, as all good stories should. When it is done, Evander calls on his audience to join in celebrating the glories of Hercules and in singing his praises: "Consonat omne nemus strepitu collesque resultant".

At the meeting of The Classical Association of the Middle West and South, at St. Louis, March 24, Professor Alfred W. Milden, of the University of Mississippi, read a paper entitled *Herodotus as a Short-Story Writer*. C. K.

#### A CLASSIFICATION OF THE SIMILES IN VERGIL'S AENEID AND GEORGICS

In his *Griechische Literaturgeschichte*<sup>1</sup> Bergk says, 'There is in all Vergil hardly a simile which is not borrowed; Homer first, Apollonius next, are his sources'. This statement is one in which we are prone to concur, for to read Vergil after Homer and Apollonius is to feel the unmistakable influence of both poets in the similes chosen by Vergil. Happily, Homer's spell was the stronger, and the similes of Vergil are, as Bergk implies, more like Homer's in range and character, although there is abundant evidence of the effect of Hellenistic tendencies in style upon the figures of the Roman poet. A close study of the similes of Vergil's *Aeneid* and *Georgics*<sup>2</sup>, when classified in the same general manner as those of Homer and Apollonius,

brings out the similarity of range<sup>3</sup>. But it also reveals the fact that the first clause of the above quotation from Bergk is too sweeping. It is not true that 'in all Vergil <there> is hardly a simile which is not borrowed', unless it be from some source no longer extant, except in his brief similes of one or two words.

There are in all 163 similes in the *Aeneid*<sup>4</sup>—about the same number as in the *Argonautica*, although the *Argonautica* is only about three-fifths as long. Of these only 38—that is a little more than one-fifth of the entire number—are very brief, whereas in the *Iliad* and in the *Argonautica* over one-third are brief, and in the *Odyssey* the proportion of brief similes is still greater<sup>5</sup>. There are 32 similes in the four books of the *Georgics*, occurring with about the same relative frequency as in the *Aeneid*<sup>6</sup>. Eleven of the 32 are brief, making a total of 49 brief similes in the two poems. In these 49 brief similes Vergil draws upon 27 objects of comparison, 19 of which occur in Homer, 9 with the same point of comparison in the two poets. Of the remaining 8 similes, 2 occur in the *Argonautica*<sup>7</sup>. This leaves only four in the *Aeneid* (the Marpesian cliff, a quiet pond or marsh, a shield, and the weight driven by a besieging engine), and four in the *Georgics* (the bay tree, a shower of acorns, amber, and bird-lime), which are original with Vergil.

When we turn to the longer similes, however, we find the proportion of original comparisons much greater. Thirteen of the 146 occur in both Homer and Apollonius<sup>8</sup>, though with variations in detail; in 52 others we find a distinct echo of Homer, most of them resembling Homer's in the point of comparison and sometimes in one or more other particulars; 16 more have some points of similarity with the similes of Apollonius. Of the remaining 65—one-third of all the similes in the two poems—38 are drawn from new objects<sup>9</sup>, and the rest bear little or no resemblance to

<sup>1</sup>See my papers, *A Classification of the Similes of Homer*, *THE CLASSICAL WEEKLY* 13.147-150, 154-159, and *A Classification of the Similes in the Argonautica of Apollonius Rhodius*, *THE CLASSICAL WEEKLY* 14.162-166.

<sup>2</sup>Earlier discussions of the subject do not include the brief similes in giving the total number. Karl Baur, *Homerische Gleichnisse in Virgil's Aeneid*, 66 (Freising, 1891), gives the number in the *Aeneid* as 'about 80'. W. Schuhardt, *Die Gleichnisse in Virgil's Aeneis* (Programme, Halberstadt, 1904), lists the number from each book, with a total of 93. A. Weidner, *Commentar zu Virgil's Aeneis*, page 467, places the number at 97. J. A. Thomson, *De Comparationibus Vergilianis*, 3 (Lund, 1893), says that there are a few over 100 in the *Aeneid*. He omits 1.82 and 2.516, but includes a few which are hardly true similes. In comparing our total with his, we should not only subtract the 38 brief similes, but make proper deductions for passages containing similes in pairs, which would leave 107.

<sup>3</sup>The long similes are about three-fourths as frequent in the *Aeneid* as in the *Iliad*.

<sup>4</sup>Thomson includes the similes of the *Georgics* in his general discussion, and in his Index he gives a list of the similes in the poem. He records 23, four of which are not included in our count, because they do not seem to be real similes.

<sup>5</sup>These are from the speed of an arrow, and from dolphins.

<sup>6</sup>These are similes drawn from a falling star, the Dog-star, the noise of the wind (2), a whirlwind (3), fire in a dry forest, the number of leaves, a falling tree, bees flitting in swarms over flowers, dogs in pursuit of game, and the beauty of Diana among her attendant nymphs.

<sup>7</sup>These are similes drawn from the Morning Star, from comets, the rising of the Ganges, the subsidence of the Nile, Mt. Athos, Eryx, and Apennine, a violet, lilies, mistletoe, the cypress, a tiger, sallying from a city, besieging a city, a legion in array, a soldier marching and pitching camp, rowing, a ship taking up ballast, quieting a mob, cowering from a storm, a dust-stained traveller,

<sup>2</sup>Dr. Fowler refers, in a footnote, to Livy 1.7; Ovid, *Fasts* i. 543 ff.; Propertius 4.9. C. K.

<sup>1</sup>1.845.

<sup>2</sup>There are a few similes in the *Eclogues*, but many of them are as different in character from those of the *Aeneid* and the *Georgics* as is the type of poetry in the poems themselves. Accordingly, it has not seemed wise to include them in this classification. In his use of simile in the *Georgics* Vergil is indebted to the epic poets rather than to Hesiod, who uses the figure only four times in the *Works and Days* and the *Theogony* together. *Theogony* 594 ff. and *Opera* 304 ff. have similes from drones, *Theogony* 861 ff. from the melting of tin or iron, and *Opera* 533 ff. from the Sphinx.

the similes of either Homer or Apollonius beyond the fact that they are drawn from objects which one or both of the earlier poets also used<sup>10</sup>.

The influence of Apollonius may be seen not only in the content of certain of the similes, but also in Vergil's use of similes in pairs. This characteristic is particularly observable in *Argonautica* 4, where six such pairs occur. In the *Aeneid* there are 18 pairs of similes of some length, and 10 pairs of short similes<sup>11</sup>. In the *Georgics* we have one group of three similes of medium length, and 4 pairs, two of them short<sup>12</sup>. Two other characteristics of the similes in Vergil which are doubtless due to the influence of Apollonius may be seen in Classes VI and VII—the use of long, detailed similes in likening human beings to the gods, and the use of legendary or mythical characters in simile, which Vergil practices to a marked degree.

In the following classification, similes marked with a \* show a more or less distinct correspondence with similes in Homer; those marked with a ‡ show such correspondence with similes in the *Argonautica*. In footnotes, references will be given where the corresponding passages are not easily apparent from the outline classifications of the similes of Homer and Apollonius, previously published in *THE CLASSICAL WEEKLY*<sup>13</sup>.

#### I. Similes Drawn From Natural Phenomena

##### A. From the Phenomena of the Heavens

1. From the sun—A. 3.637.
2. From the moon
  - a. From the scanty light of a newly-rising moon<sup>14</sup> on a forest path—A. 6.270 ff.
  - ‡b. From the moon seen amid the clouds—A. 6.453 f.
- ‡3. From sunlight or moonlight reflected on water<sup>15</sup>—A. 8.22 ff.

joy of sailors on reaching port, the whizz of a stone from a besieging engine, a falling pier, a jewel set in gold, ivory framed in wood, Cybele, Heracles, Liber, Harpalyce, Pentheus, Orestes, the Labyrinth, Paris, the Centaurs, Doto and Galatea, Aegaeon, Orion, the Amazons, and the Cyclops.

<sup>10</sup>August Caspers, *De Comparationibus Vergilianis*, 9 (Hagenau, 1883), gives an imperfect list of original similes in Vergil. He not only omits several which are essentially original, but he includes others which are either not true similes, or remind us distinctly of similes in Homer.

<sup>11</sup>These occur as follows: of at least medium length, 2.304 ff., 3.679 ff., 4.469 ff., 5.144 ff., 6.309 ff., 8.01 ff., 7.718 ff., 9.30 ff., 433 ff., 563 ff., 10.134 ff., 272 ff., 641 ff., 11.68 ff., 456 ff., 12.68 ff., 521 ff., 921 ff.; of one or two words, 2.794=6.702, 3.637, 5.242, 319, 6.471, 9.674, 10.248, 603 ff., 11.616, 12.84. Thomson's list, according to Bussenius, includes only 12.

<sup>12</sup>These occur as follows: of medium length, 2.105 ff., 261 ff. (3), 312 ff.; of one or two words, 4.41, 80 f.

<sup>13</sup>See note 3 above. Gustav Kopetsch, *De Comparationibus Vergilianis* (Programme des Gymnasiums Lyck, 1879) discusses the sources of comparison in the similes of Vergil under headings quite similar to those in the following classification. He records merely illustrative similes under each head, however, with no attempt to include them all, and his order of arrangement is not entirely logical. Moreover, he gives all too little space to the similes drawn from Human Life.

<sup>14</sup>See Henry's note, in his *Aeneidea*, 3.276 ff.

<sup>15</sup>For the reflection of the stars in water, see the simile in Lucretius 4.211 ff. It may be remarked here that I have run over, in translations, all the poetry between Homer and Vergil, with some slight results which appear in the footnotes to this paper and that in *THE CLASSICAL WEEKLY* 14, 162–166. I have examined Lucretius with special care, listing all the similes in the *De Rerum Natura*. They do not lend themselves readily to such a classification as I have made of the similes in Homer, Apollonius, and Vergil. The natural classification of Lucretius's similes would have little to

##### 4. From the stars

- ‡\*a. From a falling star, or meteor—A. 5.527 f.
  - b. From specific stars
    - (1) Lucifer, the morning star—A. 8.589 ff.
    - ‡\*(2) The Dog-star—A. 10.272.
  5. From comets—A. 10.272 f.
  - B. From Atmospheric Phenomena
    1. From the wind
      - a. The wind in general
        - (1) The swiftness of the wind—A. 5.242, 319, 8.223, 10.248, 12.84, 733.
        - (2) The intangibility of the wind—A. 2.794, 6.702.
      - ‡\*(3) The noise of the wind in the trees—A. 10.97 ff.; G. 4.261.
    - ‡\*b. A whirlwind, its swiftness and fury—A. 2.416 ff., 10.357 ff., 603 ff., 763, 11.742, 12.923; G. 2.470 f.
    - \*c. The North wind driving on storms—G. 3.196 ff.<sup>16</sup>
  2. From clouds
    - ‡a. From a sunlit cloud—A. 8.622 f.
    - \*b. From clouds scudding before the wind—A. 12.365 ff.
  3. From storm phenomena
    - a. From the thunderbolt
      - (1) From the speed of the lightning, or thunderbolt—A. 5.319, 8.391 f., 9.706, 11.616.
      - \* (2) From the noise of the thunder—A. 12.921 f.
    - b. From a shower of rain<sup>17</sup>—A. 5.317; G. 4.312.
  - c. From a storm
    - (1) A storm of rain and hail—A. 9.668 ff.
    - \* (2) A storm moving landward, through mid-ocean—A. 12.451 ff.<sup>18</sup>
  - d. From snow
    - (1) The thick fall of snowflakes—A. 11.611.
    - (2) The whiteness of snow—A. 12.84.
  - ‡e. From hail—A. 5.458 f.; G. 4.80.
  - \*f. From the rainbow—A. 5.88 f.
- C. From Fire Phenomena
  - \*1. From the roar of fire in a grain field—A. 2.304 ff.<sup>19</sup>

relate it to the others. The nine similes of Lucretius which have bearing on the similes of Vergil are all considered in these footnotes. In them Lucretius's influence on Vergil is undeniable; but in his similes Vergil owes little to Lucretius in comparison to his debt to Homer and Apollonius. This point is of interest in connection with the general question of Vergil's study of Lucretius.

<sup>16</sup>Compare *Il.* 14.398 f.

<sup>17</sup>See note in Henry, *Aeneidea* 3.90.

<sup>18</sup>Compare *Il.* 4.275 ff.

<sup>19</sup>Compare *Il.* 14.396 ff.

2. From the spreading and meeting of fires kindled in different places—A. 10.405 ff.
- †\*3. From fires falling upon a dry forest<sup>20</sup>—A. 12.521 f.
4. From fire raging in a field of stubble—G. 3.99 f.
5. From flame seething in a closed furnace—G. 4.263<sup>21</sup>.
6. From smoke—A. 5.740; G. 4.499 f.<sup>22</sup>
- D. From Water Phenomena
  - \*1. From water boiling in cauldron over a fire—A. 7.462 ff.<sup>23</sup>
  2. From a quiet pond or marsh—A. 8.88.
  3. From streams
    - a. From a river gliding—G. 1.245.<sup>24</sup>
    - b. From swollen torrents or rivers
      - (1) A torrent in general—A. 10.603 f.
      - \*(2) A mountain torrent flooding field and forest—A. 2.305 ff., 12.523 ff.
      - \*(3) A river bursting dam and flooding fields—A. 2.496 ff.
      - (4) The roar of floods impeded by rocks—A. 11.297 ff.
    - c. From the behavior of specific rivers
      - (1) The steady rising of the Ganges—A. 9.30 f.
      - (2) The subsidence of the Nile—A. 9.31 f.
  4. From sea phenomena
    - ‡a. From the number of waves on a stormy sea—A. 7.718 f.; G. 2.105 ff.
    - \*b. From billows growing in size and fury—A. 7.528 ff.; G. 3.237 ff.<sup>25</sup>
    - c. From the advance and retreat of the waves—A. 11.624 ff.
    - \*d. From the sound of the ebbing surge—G. 4.262.
- E. From Terrestrial Phenomena
  1. From mountains
    - a. In general—A. 9.675; G. 3.239 f.
    - b. From mountains, Athos, Eryx, and Apennine—A. 12.701 ff.
  2. From an ocean cliff
    - \*a. A steep cliff by the sea—A. 7.586 ff., 10.693 ff.
    - b. The Marpesian cliff—A. 6.471.
  3. From rocks
    - a. A stone in general—A. 6.471.
    - \*b. A rock torn from a mountain top and rolling down headlong—A. 12.684 ff.<sup>26</sup>

<sup>20</sup>The noise of burning laurel in this simile may have been suggested by the simile in Lucretius 6.152 ff.

<sup>21</sup>Compare Lucretius 6.1169.

<sup>22</sup>For the vanishing character of smoke compare Lucretius 3.456, 583.

<sup>23</sup>Compare Il. 21.362 ff.

<sup>24</sup>Compare Aratus, Phaenomena 45 ff.

<sup>25</sup>Compare Il. 4.422 ff. Also for the phrase *medio* . . . *albescere ponto*, compare Lucretius 2.766 f. ut mare . . . vertitur in canos candelis marmore fluctus.

<sup>26</sup>Compare Il. 13.137 ff.; Shield of Heracles 374 ff.

- \*4. From the number of grains of sand—G. 2.105 ff.<sup>27</sup>

## II. Similes Drawn from the Vegetable World

- †\*A. From the Number of Leaves—A. 6.309 f.<sup>28</sup>
- B. From Ears of Grain—A. 7.718 f.
- C. From Flowers
  1. A purple flower, severed by a plough—A. 9.435 f.<sup>29</sup>
- \*2. The poppy, bowing its head in the rain—A. 9.436 f.
3. The violet, culled by a maiden's finger—A. 11.68 ff.
4. The hyacinth, culled by a maiden's finger—A. 11.68 ff.
5. Lilies mixed with roses—A. 12.68<sup>30</sup>.
- D. From the Mistletoe—A. 6.205 ff.
- E. From Trees
  - †\*1. From an ash tree falling with a crash—A. 2.626 ff.
  2. From the oak
    - a. A forest of oak—A. 3.679 ff.
    - \*b. The steadfastness of the oak—A. 4.441 ff.
    - \*c. Twin oaks high in air—A. 9.679 ff.
  3. From the cypress—A. 3.679 ff.
  - \*4. From a pine, torn up by the roots—A. 5.448 f.
  5. From the fir—A. 9.674.
  6. From the bay tree—G. 2.130.
- F. From a Shower of Falling Acorns—G. 4.80 f.

## III. Similes Drawn from the Animal World

- A. From Insects
  1. From ants, busy plundering and storing grain—A. 4.402 ff.
  2. From bees
    - \*a. The fervid activity of the bees—A. 1.430 ff.
    - †\*b. Numberless bees hovering over flowers—A. 6.707 ff.
    - ‡c. Bees startled and buzzing when fire is applied to rock—A. 12.587 ff.
- B. From Fish
  - From dolphins
    - ‡a. Playing amid the waves—A. 5.594 f.
    - b. Diving—A. 9.119.
- C. From a Snake
  1. Fresh and glistening after shedding skin—A. 2.471 ff.<sup>31</sup>
  - \*2. Dragging along slowly, half-killed by wheel or stone—A. 5.273 ff.

<sup>27</sup>For a list of passages in which this simile occurs, see Professor E. T. Merrill's note on Catullus 3.7.

<sup>28</sup>For further point in this simile see Conington's note, and Sellar, Roman Poets of the Augustan Age, Virgil, 416 f.

<sup>29</sup>The purple flower occurs apparently in a simile in Sappho, Frag. 92.

<sup>30</sup>The picture in this simile may have been suggested by Anacreon 49 (34).

<sup>31</sup>The snake shedding its skin occurs in similes in Lucretius 3.614, 4.60 ff.

## D. From Birds

## 1. From birds in general

- \*a. A bird flying near water round the shore—A. 4.254 f.<sup>32</sup>
- b. Birds flocking shoreward when migrating overseas—A. 6. 311 f., 7.703 ff.
- c. Flock of birds settling in a tall grove—A. 11.456 f.
- d. Birds frail and frightened—A. 12.262.
- e. Birds hiding in leaves at night or in a storm—G. 4.472 f.

## 2. From specific birds

- a. From swans
  - (1) Reassembled in sky after being dispersed by an eagle—A. 1. 393 ff.
  - ‡(2) Singing as they return from feeding—A. 7.699 ff.
  - \*(3) Screaming among the pools—A. 11.457 f.
- \*b. From cranes, clamoring in the air—A. 10.264 ff.<sup>33</sup>
- c. From doves
  - (1) Huddling together in a storm—A. 2.516.
  - (2) Gliding in the air—A. 5.213 ff.
- \*d. From a swallow, flitting through a mansion—A. 12.473 ff.<sup>34</sup>
- \*e. From a nightingale, bewailing loss of young—G. 4.510 ff.<sup>35</sup>
- f. From birds of prey
  - \*(1) The hawk, darting and seizing a dove—A. 11.721 ff.
  - (2) The eagle
    - \*(a) Carrying off a swan or hare—A. 9.563 f.<sup>36</sup>
    - \*(b) Carrying off a snake—A. 11.751 ff.<sup>37</sup>

## E. From Mammals

## 1. From domestic animals

- a. From the bull
  - \*(1) Bellowing as it flees from the altar wounded—A. 2.223 f.
  - (2) Bellowing and pawing before a combat—A. 12.103 ff.
  - ‡(3) Two bulls charging each other—A. 12.715 ff.
- \*b. From a horse, bursting tether and fleeing to the pasture—A. 11.492 ff.
- ‡\*c. From a dog, pursuing and harassing a stag—A. 12.749 ff.

## 2. From wild animals

- a. In general—A. 4.551.
- b. From a hind, frenzied by an arrow clinging to its side—A. 4.69 ff.
- c. From beasts of prey
  - \*(1) In general, rushing upon spears of huntsmen—A. 9.551 ff.<sup>38</sup>
  - \*(2) The wild boar, keeping assailants at bay—A. 10.707 ff.
  - (3) Wolves
    - \*(a) Going forth in fierce hunger—A. 2.355 ff.<sup>39</sup>
    - \*(b) Lying in wait about a sheepfold—A. 9.59 ff.<sup>40</sup>
    - \*(c) Snatching a lamb from the fold—A. 9.565 f.
    - \*(d) Plunging into the pathless mountains after slaying a shepherd or great steer—A. 11.809 ff.<sup>41</sup>
  - (4) The tiger, shut in with helpless flocks—A. 9.730.
  - (5) The lion
    - \*(a) Rioting through sheepfold and rending flock—A. 9.339 ff.
    - \*(b) Giving ground before a crowd without turning back—A. 9.792 ff.
    - (c) Rushing on a bull seen from a height—A. 10.454 ff.
    - \*(d) Rushing hungrily upon roe or stag—A. 10.723 ff.
    - \*(e) Infuriated by wounds—A. 12.4 ff.

## IV. Similes Drawn from Human Activities and Experiences

## A. From Human Activities

## 1. From industries

- ‡a. A woman working late at spinning and weaving—A. 8.408 ff.
- \*b. A shepherd counting his sheep—G. 4.432 ff.<sup>42</sup>
- \*c. Work in ivory—staining ivory with red dye—A. 12.67 ff.

## 2. From military life

- a. Armed men sallying from a city—A. 1.82 f.
- b. Besieging a city or mountain fortress—A. 5.439 ff.
- c. The even ranks of a legion in array before the conflict—G. 2.279 ff.
- d. A soldier marching and pitching camp—G. 3.346 ff.

<sup>32</sup>Compare Od. 5.51 f.<sup>33</sup>Compare Euripides, *Hel.* 1478 ff. Also see note by W. Warde Fowler, in *The Classical Review* 32.65.<sup>34</sup>Conington says that this simile is original with Vergil. One is reminded faintly, however, of Od. 22.240, and still more of Theocritus 14.39 f.<sup>35</sup>Compare Od. 10.518 ff.; Aeschylus, *Ag.* 49 ff.; Sophocles, *Ant.* 423 ff.; and Moschus 4.21 ff.<sup>36</sup>Compare Il. 22.308 ff.<sup>37</sup>Compare Il. 12.200 ff., 22.308 ff.; Od. 15.174 ff.; and Pindar, *Nem.* 3.80 ff.<sup>38</sup>Compare Il. 12.41 ff., 20.164 f.<sup>39</sup>Compare Il. 10.297 ff., etc., where the *lion* is seeking prey.<sup>40</sup>Compare Il. 11.547 ff.<sup>41</sup>Compare Il. 15.586 ff.<sup>42</sup>Compare Od. 4.411 ff.

3. From the chariot race
  - \*a. Chariots streaming forth at the start—A. 5.144 f.; G. 1.512 ff.<sup>43</sup>
  - b. Charioteers waving reins and bending to the lash—A. 5.146 f.
4. From rowing against the stream—G. 1.201 ff.
5. From a ship taking up ballast on a stormy sea—G. 4.195 f.
- B. From Human Experiences
  - \*1. A man startled by a snake—A. 2.379 ff.
  2. The quieting of a mob by an influential man—A. 1.148 ff.<sup>44</sup>
  3. Cowering in a retreat until a hail-storm passes—A. 10.803 ff.
  4. A traveller stained with dust—G. 4.96 ff.
  5. From subjective experiences
    - a. From dreams
      - (1) The unsubstantial character of dreams—A. 2.794, 6.702.
      - (2) Dreams mocking the senses—A. 10.642.
      - \*(3) Dream of trying in vain to press on one's course—A. 12.908 ff.<sup>45</sup>
    - †b. From phantoms—A. 10.641.
    - c. The joy of sailors on reaching port—G. 1.303 f.
- V. Similes Drawn from the Objects and Materials of Civilized Life
  - A. Of Military Life
    1. A shield—A. 3.637.
    - †2. An arrow—A. 5.242, 10.248, 12.856 ff.; G. 4.312 ff.
    3. A javelin—A. 10.248.
    4. The weight driven by a besieging engine—A. 11.616<sup>46</sup>.
    5. The whizz of a stone from a besieging engine—A. 12.921 f.
  - B. Of Civil Life
    - \*1. A top, spinning—A. 7.378 ff.<sup>47</sup>
    2. A pier, falling—A. 9.710 ff.
    - \*3. A statue of ivory, silver, or Parian marble, gilded—A. 1.592 f.
    4. A jewel set in gold—A. 10.134 f.
    5. Ivory framed in boxwood or Orician pine—A. 10.135 ff.
    - \*6. A scepter, incapable of bearing foliage again—A. 12.206 ff.<sup>48</sup>
7. Pitch, its stickiness—G. 2.250, 4.41<sup>49</sup>.
8. Amber—G. 3.522.
9. Bird-lime—G. 4.41.
- VI. Similes Likening Human Beings to the Gods
  - A. To a God in General—A. 1.589.
  - B. To Specific Gods
    - †\*1. To Diana, with a thousand Oreads in her train—A. 1.498 ff.
    - †2. To Apollo, his beauty and his gait—A. 4.143 ff.
    3. To Cybele—A. 6.784 ff.
    4. To Heracles, the distance he traversed—A. 6.801 ff.
    5. To Liber, the distance he traversed—A. 6.804 f.
    - \*6. To Mars, giving rein to his steeds—A. 12.331 ff.
- VII. Similes Drawn from Mythical or Legendary Characters and Stories
  - A. From Harpalyce—A. 1.316 f.
  - †B. From a Thyiad, startled by emblems at Trietric festival—A. 4.301 ff.
  - C. From Pentheus, seeing the Furies, a double sun, etc.—A. 4.469 f.
  - D. From Orestes, fleeing from his mother, with Furies at the door—A. 4.471 ff.
  - E. From the Maze of the Labyrinth—A. 5.588 ff.
  - F. From Paris carrying off Helen—A. 7.363 f.
  - G. From two Centaurs, descending from a mountain peak—A. 7.674 ff.
  - H. From the Sea-goddesses Doto and Galatea—A. 9.102 f.
  - I. From Aegaeon—A. 10.565 ff.
  - J. From Orion, towering high in his stride over sea and land—A. 10.763 ff.
  - K. From the Amazons around Hippolyte or Penthesilea—A. 11.659 ff.
  - L. From the Cyclops, toiling at the forge—G. 4.170 ff.

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## REVIEWS

Macrinus and Diadumenianus. By Henry Jewell Bassett. A Dissertation of the University of Michigan. Menasha, Wisconsin: George Banta Publishing Company (1920). Pp. 94.

Studies of historical problems in the period of the Roman Empire are now a favorite field for doctoral dissertations, probably because in papyri and inscriptions so much new material has been unearthed. And they are welcome, for a great deal of gathering and sifting still remains to be done. The University of Michigan dissertation here considered (its professorial source, if any, is not indicated) is of this group. Its particular field is not a very fertile one; but the subject

<sup>43</sup>Compare Od. 13.81 ff.

<sup>44</sup>Richard Heinze, in his *Virgil's Epische Technik*, 202, note, brings out the essentially Roman character of this simile, and compares it pertinently with Cicero, *Pro Cluentio* 130.

<sup>45</sup>Compare Il. 22.199; also the simile in Lucretius 4.1097 ff., where a man dreams of trying in vain to satisfy his thirst.

<sup>46</sup>Compare Lucretius 6.329.

<sup>47</sup>Tyrrell, in his *Latin Poetry*, 141, says that this simile is "one of the few of which Virgil seems to have been the creator and not the borrower". But the spinning top is used in a simile in Il. 14.413. Heyne and Conington very properly remind us of Callimachus, *Ep.* 1.9 ff. in this connection.

<sup>48</sup>Compare Il. 1.234 ff. While there is no simile in Homer, Vergil has imitated the passage very closely.

<sup>49</sup>The blackness of pitch is used in a simile in Lucretius 6.257, as well as in Il. 4.277. This is the first simile in which its viscid quality is emphasized.